

AGMAGINE

VOLUME XIX, No. 5

OFFICIAL ORGAN OF THE AMERICAN GUILD OF MUSICAL ARTISTS
A Branch of the Associated Actors and Artistes of America, Affiliated with the AFL-CIO

JUNE, 1966

Third V-P, Board Members Elected

987 AGMA members elected members of the Board of Governors and re-elected Betty Stone as Third Vice-President. All active members who were up-to-date in dues payments were eligible to vote.

A complete report of the election returns follows. (Names of those elected appear in larger type).



Betty Stone

THIRD VICE-PRESIDENT

BETTY STONE	502
Robert Lee Kelly	417

Write-Ins: 7

Frances Haeger	1
Lorraine Erdman	1
Frank Kerin	1
William C. Logsdon	1
Thomas Pyle	1
Anthony Stivanello	1

BOARD OF GOVERNORS

NEW YORK AREA

Solo Singers (8)

JOHN ALEXANDER	478
NORMAN KELLEY	399
FLORENCE KOPLEFF	372
GERHARD PECHNER	357
EMILE RENAN	324
MARGARET RAE	310
WILLIAM DEMBAUGH	303

JAMES DEERE	284
Earnest Murphy	275
Carlton Gauld	271
William Wiederanders	259
Glen Ellsworth	213

Write-Ins: 3

Betty Allen	1
Thomas Paul	1
Marilyn Horne	1

Choristers (9)

THOMAS PYLE	383
BETTY BAISCH	327
RICHARD VOGT	300
DONNA OWEN	271
EARL BAKER	270
JAMES OLESON	251
JOSEPH HANCOCK	247
JOAN KERSENBROCK	241
HARRIS DAVIS	223
Lorraine Keane	217
Maria West	216
Peter Sliker	209
Pearle Goldsmith	206
Edson Hoel	205
Harold Brieness	198
Earl Ringland	182
Cecilia Entner	144

Write-Ins: 4

Leonard Zanca	1
Geraldine Barretto	1
Irving Lavitz	2

Dancers (5)

MARINA SVETLOVA	395
SHARON O'CONNELL	349
HOWARD SAYETTE	329
DAVID MILNES	326
SOCRATES BIRSKY	302
William Glassman	287
Nicholas Polajenko	265

Write-Ins: 3

Dolores Lipinski	1
Philip Rice	1
Kathleen Ann Shipp	1

PHILADELPHIA AREA

Choristers (1)

IRENE JACOBY	41
Write-Ins:	3
Elizabeth White	2
Robert Calder	1

NEW ENGLAND AREA

Choristers (1)

GERALDINE BARRETTO	14
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NEW ORLEANS AREA

Solo Singers (1)

AUDREY SCHUH	49
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Choristers (2)

HARRY HOWARD	40
MARY SCHWARK	29
Karen Kalin	20

Write-Ins:	1
Tony Lopez	1

Dancers (1)

EIVIE MCGEHEE	48
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CHICAGO AREA

Choristers (3)

GEORGE ZACHARIAS	53
CASIMIR ZIELINSKI	46
DOLORES GUNDERSEN	39
Lorraine Erdman	34
Helen Paschke	32
Arthur Silhan	30
Cora Alter	29

Write-Ins: 2

W. Wolski	1
R. Reickel	1

Dancers (1)

DOLORES LIPINSKI	85
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LOS ANGELES AREA

Solo Singers (2)

MARILYN HORNE	98
HENRY REESE	76
Raymond Gagan	70

Choristers (1)

THOMAS S. CLARKE	105
Ann McAdams	38

Dancers (1)

MARILYN STEVENS	133
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Write-Ins: 2

G. Columbus	1
Lola Montes	1

(Continued on Page 4)



An event of great importance to the field of dance took place on June 1, 2 and 3 in New York City. For the first time in the history of this performing art, a Conference was held in which all parts of the area of dance, including professional, civic and regional ballet and modern dance companies from all over the United States, participated. This was an historic event and has resulted in the successful establishment of "The Association of American Dance Companies".

There long has been a need for such an Association . . . one which could be the voice of the world of dance, which could be a service organization which would disseminate news and information, advise and formulate administrative and business policy, assist individual companies in their appeal for financial aid from philanthropic foundations, governmental bodies and individuals, and assist companies in achieving increased audience and public support.

AGMA has long urged the value and the need for the creation of such an Association. I am most happy that it has become a reality.

There were representatives from 24 states and the District of Columbia involving 172 delegates representing companies and individuals. The Conference was sponsored by the National Endowment for the Arts (National Council on the Arts), the North American Ballet Association, the National Regional Ballet Association, and AGMA. I was a member of the Steering Committee and played an important and leading role in the planning and the arrangements for the Conference, as well as participating fully in all its deliberations.

As I stated to the delegates, what is good for dance in general is good for AGMA. Strong dance organizations mean longer performance seasons and hence would give longer employment, better working conditions and compensation to the performing artists. For this reason, I and the AGMA Board of Governors felt that we should do all we can to help this Association come to life. I pledged AGMA's cooperation, consistent with our own objectives, to the officers and Board of Directors which were elected in the final day of the Conference.

For many years, there have been differences of opinion and, in fact, suspicions between the different sections of the world of dance. Professionals looked down upon the non-professionals, New York City was unaware of the rest of the country. The modern and the ballet forms each felt that the other was

reactionary, and not in the vanguard of dance development. What this Conference attempted was to allay these suspicions and conflicts and to strive for a realization that, on most issues, there was greater affinity and community of interests between all dance groups than there were basic differences between them. By the final hours, it was apparent that most delegates felt that by helping each other and by speaking on common questions in a unified voice, all would be helped collectively as well as individually.

In the Conference sessions, delegates heard of the example and work of the American Symphony Orchestra League, which over a period of 30 years has established itself as a very successful and comprehensive service organization in the orchestral field. There were also speakers from the National Endowment for the Arts who outlined what the Federal Government can and can't do; from the New York State Arts Council which reported what it is doing for the dance field; and from the U.S. Department of Health, Edu-

cation and Welfare on what it is possible to do under the various recent educational programs and grants by working with schools and educational institutions. For many, these were new and completely unknown facts and sources of assistance and advice. It is becoming ever clearer that dance companies must begin to build their own organizational structure and must become stable institutions in order to participate in the new trends and new sources of assistance and support which are increasing throughout the United States.

The Association of American Dance Companies is just beginning. It has a long way to go in creating a staff, developing a program and unifying the Association membership into an effective instrument of service and advice. Effective leadership will have to be found, as well as money to carry on the program. The year between now and the next Conference will be a crucial one. Having been born, it must now learn to walk and to talk. In this process, AGMA pledges its fullest and wholehearted support.

AGMA ZINE

SANDRA MUNSELL, *Editor*

VOLUME XIX, No. 5

JUNE, 1966

JOHN BROWNLEE
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GEORGE LONDON
1st Vice-President
JASCHA HEIFETZ
2nd Vice-President
BETTY STONE
3rd Vice-President

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4th Vice-President
LUIGI VELLUCCI
5th Vice-President
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GEORGE SHIRLEY
Recording Secretary

HYMAN R. FAINE
Nat'l. Executive Secretary
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Asst. Exec. Secy.
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Elected to Board of Governors



Alexander



Kelley



Kopleff



Pechner



Renan



Rae



Dembaugh



Deere



Pyle



Baisch



Vogt



Owen



Baker



Oleson



Hancock



Kersenbrock



Davis



Svetlova



O'Connell



Sayette



Milnes



Birsky



Jacoby



Barretto



Schuh



Howard



McGehee



Zacharias



Zielinski



Gundersen



Lipinski



Horne



Reese



Clarke



Stevens



Waldo

Election Results

(Continued from Page 1)

WASHINGTON-BALTIMORE

AREA

Choristers (1)

WINIFRED WALDO 23

Dancers (1)

Karen Brown and Kathleen Ann Shipp both received 11 votes each. While AGMA's Constitution gives the Board of Governors sole right to break a tie, the Board prefers to let the two tied members resolve the tie themselves. Since the two members will not meet until September, the final result of the election in this category will not be announced until the fall.

RESUME OF VOTING

A total of 1045 ballots was received, 58 of them void.

INVALID BALLOTS:

Arrears in dues	22
Arrived too late	6
Unsigned envelopes	10
Associate members	11
Voted more than once	1
No ballots	6
Name unknown	2

TOTAL INVALID BALLOTS 58
TOTAL BALLOTS RECEIVED 1045

HOW THE AREAS VOTED

New York	553
New England	14
Philadelphia	44
Washington-Baltimore	24
Pittsburgh	21
New Orleans	49
Chicago	91
Los Angeles	146
San Francisco	45

TOTAL VALID BALLOTS 987

Wedding Bells

Herb Kummel, dancer and AGMA Board member, was married to Marion Fried, artist, on Sunday, May 22, 1966 at the Jewish Theological Seminary in New York City.

James Sardos, concert manager and for many years on AGMA's list, was married to AGMA soprano Rita De Carlo on Sunday, May 1st, 1966 in Great Neck, Long Island. AGMA member Jerome Hines was best man.

Warmest wishes for a lifetime of happiness are sent to each couple on behalf of AGMA.

Labor and the Arts

As a result of a resolution adopted at its national convention, the AFL-CIO is conducting a survey to determine to what extent labor is currently supporting the arts and what its future role in the arts will be.

Conrad Nagel, President of the 4A's, received a lengthy query from Albert J. Zack, Director of the Department of Public Relations of AFL-CIO, asking about the involvement of 4A unions in sponsoring concerts, plays and other performances; contributing to cultural undertakings, such as the John F. Kennedy Center for the Performing Arts, the "Save Carnegie Hall" drive; sponsorship of painting and sculpture exhibitions, gifts to schools and libraries; support of adult education in the arts and humanities; support of planned travel that offers cultural as well as recreational opportunities. These inquiries were sent to presidents of 129 international unions and to the heads of the 50 state federations of the AFL-CIO.

President Nagel asked member unions of the 4A's to reply directly to Mr. Zack. Here is Hy Faine's letter outlining AGMA's position:

"President Conrad Nagel has referred to AGMA your letter of April 25, 1966 requesting information on the involvement of this union in the arts.

"As you probably know, the American Guild of Musical Artists was one of the sponsors of the resolution adopted

by the Convention, and has been a long-time proponent of greater involvement of all unions and the AFL-CIO in this area. We are most happy that the Executive Council has appointed a sub-committee and that the sub-committee is proceeding to make a study. If we can help in any way in this study, please call upon us.

"Since we are ourselves one of the unions in the cultural field, the kind of activities on which you seek information are essentially not those which we pursue ourselves. We, of course, try to encourage others to do these various things and thus increase the employment of our members. We, however, do not make contributions to these cultural institutions because our resources are limited, and we could not very well make contributions to some and not to all.

"Last year I, on behalf of AGMA, and joining with other representatives of the Central Labor Council of New York, attempted to get trade union support for the first season which the Metropolitan Opera Company presented at Lewisohn Stadium in New York City. I'm sorry to say that the response from trade union leadership and membership was not too great. However, I'm hopeful that this situation will change, particularly when the AFL-CIO takes a more affirmative position on the whole matter of labor support of the arts."

Opera Chorus Classes a Success

Board of Governors member John Cesario has written of the success of "Opera Chorus Classes" in Los Angeles. His letter to Hy Faine follows:

"Dear Hi:

"As a national board member, I'm exceedingly proud to write this letter of commendation for the following people and suggest that special recognition be awarded to: Juanita McCollum, chairman of the chorus committee, as well as John Radic and Francis Barnes, who worked diligently with Juanita to set up and maintain the "Opera Chorus Classes" in cooperation with the Los Angeles Adult Education Department, yourself and the New York office.

"For the benefit of fellow members across the country interested in such a project, the solution is a simple one.

"The Adult Education Department has on its roster competent music instructors and coaches. In our case we were fortunate in having Dr. Herbert Weiskoff, experienced

opera conductor.

1. The enrollment fee was \$4.25 per chorister per semester.
2. One rehearsal class each week from 7 to 10 p.m.
3. Accompanist was furnished by our local office.
4. 61 people enrolled in the class. 44 were AGMA members—voluntary.
5. 10 to 12 new members are a direct result of the opera class, most of whom were engaged by the Pasadena Opera Company for "Aida."
6. Because of its success, our executive committee voted for continuation of an additional semester for up coming opera work for chorus.

"Most important and immediate benefits are an ever increasing public image for AGMA with better understanding and cooperation from producers. I am happy to report that this opera season will employ more members than ever before."

Sincerely yours, John Cesario

Employment of Free Lance Choristers, New York City Area

As several members have recently asked how they could obtain employment as choristers in the free lance opera field in the New York area, it seems appropriate to explain what the field is and how the members go about qualifying for, and obtaining employment in this field.

This is the only area in which AGMA has a say in the members who are engaged by employers.

The economics of the single performance opera field are such that most of the single performances take place with very limited rehearsal or with no rehearsal for the chorus.

Because of the limited funds available for rehearsals, it is necessary that a pool of opera choristers be readily available who can go on the stage with limited or no musical or staging rehearsal, and who know thoroughly the operas to be performed. In order to assure that such a pool of trained choristers is available at all times, it is necessary that the available employment be divided among the pool of choristers. Otherwise they would, through lack of employment, leave the field and no longer be available for engagements.

In order to assure that there is a distribution of the available employment, our Basic Agreements with employers provide that AGMA will submit to the employer a chorus roster for each single performance. The employer in turn has the right to reject two choristers from this roster. In the event of rejections, replacements are made from the chorister pool.

The Board of Governors of AGMA appoints a committee of 4 chorus members from the field whose duty it is to make up the chorus roster for employers. It is the goal of this committee to submit the names of members from the pool on a rotation basis consistent, of course, with the needs of the specific performance, the overall interest of the chorister pool, and the availability of choristers from the pool.

Chorus Classes

Hy Faine responded,

"Dear John:

"I was delighted to receive your letter about the "Opera Chorus Classes" and its success. I read the letter to the Board and they agreed wholeheartedly with you that special letters of appreciation should go to Juanita McCollum, John Radic and Francis Barnes and I will write them such letters."

Letters to the AGMA members mentioned were promptly sent.

Due to the economics of the field, the employers, in most instances, engage only the bare minimum of choristers as required by our Basic Agreement, and therefore there is no opportunity to "break in" inexperienced choristers.

The task of the choral committee is an extremely difficult one. For the choristers who are employed in this field, the free lance opera engagements represent only a small part of their yearly income. Because of their other commitments, it is sometimes extremely difficult to assemble an experienced chorus, particularly if the engagement requires travel away from New York City.

For the young or inexperienced chorister who asks, "How can I obtain employment in the free lance opera performances?", there is no conclusive answer. In wrestling with this problem, the choral committee is faced with a question similar to that of which came first: the chick or the egg?

With choruses so limited in size, there is obviously little or no opportunity to "carry along" choristers for the sake of their gaining experience.

On the other hand, with experienced choristers retiring and leaving the field for other reasons, the committee must constantly be searching for replacements who can, by some extraordinary circumstance, gain experience and at the same time, reasonably carry their part of the responsibility during performance.

Although this system is criticized by certain of the employers, the fact, however, remains that until such time as the economics of the single performance opera field permit payment for rehearsal of choristers, there must be a system that will assure the availability of experienced "instant opera choristers". No employer has offered an alternative solution.

It should also be pointed out that this is a very small field. During the

past 12 months, there has been a total of 24 free lance opera performances in the New York area, which employed an average of 21.4 choristers per performance.

The young or inexperienced chorister who wishes to obtain employment in this field should address a letter to the Free Lance Opera Choral Committee, c/o the New York AGMA office. The letter should contain the following information:

1. What is your voice category?
2. What operas do you know?
3. With which companies have you performed the operas?
4. How many performances of each opera have you appeared in?
5. If you have performed an opera in English, what translation do you know?
6. A general outline of your availability. Do you, for instance, have a non-singing job that limits your availability for rehearsals or for appearances outside New York City? Are you employed as a chorister by other companies on a full time or part time basis? The latter question is of extreme importance to the choral committee, who are responsible for knowing the rehearsal and performance schedules of the various companies so that they are in a position to determine your availability for single performance engagements

In the New York area, as well as in many other areas, the number of available, experienced free lance choristers is decreasing. This is directly attributable to the limited income available from this field at a time when our overall economy is what has been characterized by some as "a super boom". Therefore, the New York Free Lance Opera Choral Committee will be very happy to receive resumes from prospective free lance opera choristers.

Novel Opening Night Greeting

Actors' Fund has come up with a novel and attractive way for you to send "opening night" good wishes to your theatre friends, while making a contribution to the Fund at the same time. A tastefully designed card reads "Every good wish on your opening night. A contribution in your name has been made to the Actors' Fund."

The cards are given by the Actors' Fund,

one for each dollar contributed. Send checks or money orders made payable to The Actors' Fund, marking the envelope "Greeting Card Fund." You will then receive a card and envelope for each dollar you contribute. Amounts less than \$5.00 cannot be handled by mail but individual cards can be picked up and paid for at the Fund's office, Room 810, 1619 Broadway, corner of 49th St., N. Y. C.

AGMA Acts as Federal Funds Threatened

Evidence of a threat to Federal aid to the arts was the action of the House of Representatives in cutting the 1967 appropriation requested by the National Endowment for the Arts from \$7¾ to \$6 million. The House hearings revealed that members of Congress may attempt to review and evaluate all specific projects and use their power to appropriate as a means to control the programs of the National Endowment for the Arts and the National Endowment for the Humanities. House leaders opposed this procedure because it would provide opportunity to do the very thing Congress, when writing the legislation, sought to avoid . . . mixing politics with the arts and humanities.

The National Council on the Arts and Government, of which Harold Weston is Chairman and Hy Faine and Lloyd Goodrich are Vice Chairmen, organized action to have unions, their members and friends, wire Senator Carl Hayden, Chairman of the Senate Appropriations Committee, and the two Senators of residents' states.

AGMA's wire to Senator Hayden strongly urged "grant the full budgetary request of the National Foundation on the Arts and the Humanities, in view of the great value and benefit to our members and to the United States of the work of this Foundation." We also wish to protest a tendency on

the part of some members of Congress to review and evaluate specific projects of the Endowments by controlling the appropriations. Such a tendency is contrary to the specific legislative injunction to avoid politics in the arts and humanities. The Act, establishing the Endowments, clearly leaves that to the distinguished advisory councils for both of the Endowments."

Copies of this telegram were sent to the two U. S. Senators representing New York State, Senators Jacob Javits and Robert F. Kennedy. Senator Hayden replied, "I have your telegram of April 27 urging appropriation of the amount of the budget estimate for the National Foundation on the Arts and the Humanities. The Senate Committee on Appropriations will give very careful consideration to the request which is now before it."

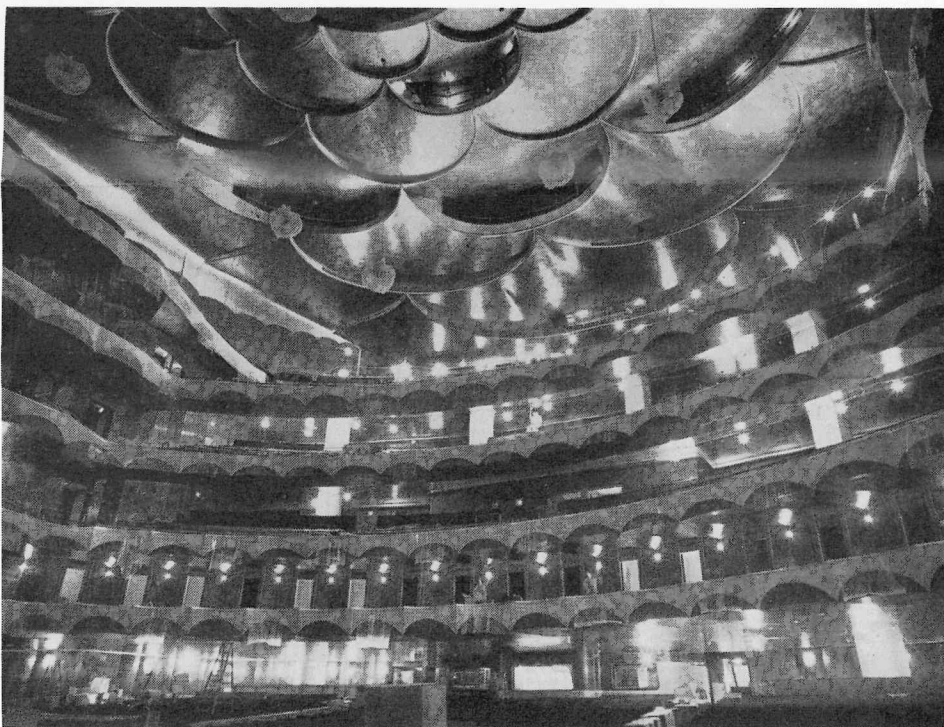
Senator Javits replied, "Thank you for sending me a copy of your April 27 telegram to Senator Hayden. I am alert to the dangers threatening the National Foundation on the Arts and the Humanities and have been active here in the effort to assure all possible appropriations for this agency. This is a battle in which I shall continue, you may be sure. Your support in this effort is indeed appreciated."

No reply has yet been received from Senator Kennedy.

New Founding Father

Member Number 8 . . . Richard Crooks . . . has been established, by action of the Board of Governors, as a "Founding Father" of AGMA. In a visit to national headquarters recently, Mr. Crooks mentioned that, in his view, he should be considered a "Founding Father" but that he had never been so named. Lloyd Tibbs, AGMA's Assistant Executive Secretary, did some research through AGMA's archives and found that the AGMA minutes did not indicate that Mr. Crooks was present at the pre-organizational meetings held in Mr. Tibbett's and Mr. Heifetz' apartments, which were the basis of selections made in 1957 when AGMA honored the "Founding Fathers."

However, the records show that Mr. Crooks was present at the first annual meeting of AGMA on April 17, 1936 at the Hotel Plaza. The Board of Governors, in view of Mr. Crooks' distinguished career as an artist and his many services and work on behalf of AGMA, has designated Richard Crooks as a "Founding Father." In writing the artist of this designation, Hy Faine said, "I'm personally pleased at this fact too, since all who were active and instrumental during the birth pangs of AGMA deserve a world of credit and honor from all those who have followed since then."



Ring in the New!

The interior of the new Metropolitan Opera House at Lincoln Center (view at left) reveals gold acoustical swirls designed to capture the bass tones and bounce them at the audience, seats in red plush, red carpets and magnificent crystal chandeliers, a gift of the Austrian Government.

The "new house" seats 3,800 as against the "old house" capacity of 3,625. Opening night for the new Metropolitan Opera House is September 16, 1966, with the premiere of Samuel Barber's "Antony and Cleopatra," with Leontyne Price and Justino Diaz in the title roles. The Opera Company has set a \$250 top for the historic event.

With the expanded facilities in the new house, seven productions can be rehearsed simultaneously, with scenery, on the main stage, the three stages surrounding it and the three huge rehearsal halls. It is reported that a full season's scenery can be stored, in comparison with the old Met's capacity of only about 20% of a season's scenery.

AGMA salutes the New Opera House and sees for it a future even more brilliant than ever!

Liability for Travel in Personal Car

Because many members travel to engagements in their own cars, either alone or with other artists, rather than accept the transportation provided by the Employer, AGMA has asked for a legal opinion on the liability of the driver of the car in the event of accident, the liability of the Employer and areas of redress of those in the car at the time of the accident.

Becker and London, AGMA's Counsel, has answered this question emphatically: "The operator of a motor vehicle is liable for the consequences of his negligence. His liability extends to passengers in his automobile as well as to other persons. The same is true of the owner of the motor vehicle. The only way that liability can be transferred is by insurance and then only to the extent of the insurance.

"The only safe course for the artist to follow is to travel on the transportation of the Employer."

AGMA's Counsel details the point further: "If an artist substitutes his own method of transportation for that provided by the Employer . . . no matter how the transportation money is paid, distributed or apportioned . . . then the individual artist shall assume whatever risks may be entailed in traveling on his own.

"If an individual prefers to drive his own automobile (whether or not he accommodates other artists as his passengers), then that individual member cannot avoid liability for any accident resulting from his negligence or any claims arising out of his negligence or fault.

"I am not sure what the Employer's

attorneys would have to do with an automobile accident involving an individual artist traveling on his own, if a claim were made by a third party against that artist. Of course, if the Employer were joined as a defendant, the Employer's attorneys would try to prove that even though the artist was in the line of duty, the artist was not using the Employer's facilities (that is, transportation arrangements) and the Employer should be off the hook with respect to any third party claim.

"With respect to the artist's claim under Workmen's Compensation (if the artist were injured in an accident), I assume that this would be covered since it is traveling in the course of employment, but even this is vulnerable and might be challenged successfully."

Members are urged to make certain that they sign report of gross income earned in AGMA's jurisdiction for the calendar year. These reports, on which appropriate dues category is established for each member, often arrive unsigned. To avoid confusion, errors in billing, etc., please make certain to sign these reports before returning them to the AGMA office.

Congratulations!

AGMA congratulates George Cehanovsky on concluding 40 years with the Metropolitan Opera Company. Member Cehanovsky gave his last performance at the "Met" in the gala program which concluded the opera company's tenancy of the old house. Mr. Cehanovsky's tenure is probably the record for the company.

Members - Attention!

Members are cautioned that they must return to the AGMA office the top half of their dues bill with their dues payment.

New billing machines now used by AGMA require the return of the top part of the dues statement. Failure to return this creates difficulties in processing the payment and delays in sending members their dues receipts.

National Dance Conference Program

HOTEL WARWICK
65 W. 54th Street, New York City
June 1-2-3, 1966

Thursday, June 2, 9:00 am

OPENING SESSION

Presiding: Mr. Ralph Black, Chairman
National Dance Conference

REPORT ON QUESTIONNAIRE SENT TO DANCE COMPANIES—Mr. Ralph Black

"THE VALUE OF A PERMANENT SERVICE ORGANIZATION FOR THE DANCE"—

Miss Lucia Chase, Co-Director
The American Ballet Theatre

"WHAT THE AMERICAN SYMPHONY ORCHESTRA LEAGUE HAS DONE FOR SYMPHONY ORCHESTRAS"—

Mrs. Helen M. Thompson, Executive Vice President, American Symphony Orchestra League

THE ARTS AND GOVERNMENT

Presiding: Mr. Charles Mark, Director
State and Community Projects
National Endowment for the Arts

"What the New York State Council on the Arts has done for the Dance"—

Mr. John Hightower, Executive Director
New York State Council on the Arts

"Dance and the Arts on the Federal Level—What the Federal Government has done, can do, and cannot do"—

Miss Ruth Mayleas, Program Director
Theatre and Dance
National Endowment for the Arts

"How the Elementary and Secondary Education Act of 1965 will affect the Dance"—

Mr. Junius Eddy, Special Consultant
Arts and Humanities Program
U. S. Office of Education

"What does the Arts Councils of America do for the Dance and the Arts?"—

Mr. Ralph Burgard, Executive Director

The Arts Councils of America
(non-governmental)

1:00 pm NATIONAL DANCE CONFERENCE LUNCHEON

Guest Speaker: Miss Martha Graham
"The Coming of Age of Dance in America"

3:00 pm AFTERNOON SESSION

Presiding: Mr. Leon Van Dyke, Manager
American Ballet Theatre

"THE PROBLEMS OF DANCE COMPANIES"

Panel: Regional Ballet Companies—

Miss Dorothy Alexander
Founder and Adviser
Atlanta Civic Ballet

Civic Ballet Companies—

Miss Tatiana Dokoudovska
Artistic Director
Kansas City Civic Ballet

Modern Dance Companies—

Mr. Charles Reinhart, Manager
Paul Taylor Dance Company

Professional Ballet Companies—

Mr. Leon Kalimos, Managing Director
The San Francisco Ballet

Friday, June 3, 9:00 am

ORGANIZATION MEETING TO FORM THE
AMERICAN DANCE LEAGUE

Presiding: Mr. Hy Faine, Executive Secretary
American Guild of Musical Artists

REPORT OF THE BY-LAWS COMMITTEE AND
ADOPTION OF BY-LAWS

REPORT OF INCORPORATING COMMITTEE

REPORT OF NOMINATING COMMITTEE

ELECTION OF OFFICERS

GENERAL DISCUSSION SESSION

1:00 pm CLOSING NATIONAL DANCE CONFERENCE
LUNCHEON

Speakers:

Mr. Hurok, America's Foremost Impresario
Mr. Thomas B. Hoving, Chairman
Office of Cultural Affairs of New York City

END OF CONFERENCE

Conference Forms Dance Service Organization

In "Hy Notes" in this issue, the coming into being of the first National Dance Conference is recounted and evaluated. AGMA played a leading role in the conception, formulation, supervision and participation of this Conference. Prior to the intensive meeting in New York City, a questionnaire had been sent to dance companies in America. 118 replies have been analyzed thus far, from 31 regional, 30 civic, 31 professional, 11 regional/civic, 3 semi-professional/regional or civic, and 12 undesignated dance organizations.

An overwhelming majority felt there is definite need for a national service organization for the dance. All confessed to needing stronger financial support from their communities, more performance opportunities and more technical aid in staging productions. 76 companies are recognized by the United States Internal Revenue Department as tax-exempt and can receive tax-deductible contributions. Financial support of the responding companies indicates 82 are supported by individuals, 36 by industry and business (some by way of ads in programs), 16 by foundations, 15 via the Arts Councils, 9 by city governments, 1 by county and 2 by state governments, 5 by the Board of Education. 24 did not answer the question and 3 admitted no financial support at all. This and other pertinent facts about America's dance companies represents a comprehensive body of information now available.

The delegates at the Dance Conference formed The Association of American Dance Companies, a service organization for dance, and elected a board of directors for the new, non-profit organization. The 35-member board includes representatives of professional ballet and modern dance companies and of regional ballet companies.

President of the organization, elected by the board, is William Habich of Louisville, Kentucky, who is also president of the National Regional Ballet Association. Vice-presidents elected are A. H. Reiss, editor and publisher of Arts Management; Charles Reinhart, manager of the Paul Taylor Dance Company, and Byron R. Kelley of the Rebekah Harkness Foundation. All officers except Mr. Habich are from New York.

Isabel Fisher, consultant on dance management, is Secretary of the organization and Capezio President Ben Sommers is Treasurer; Mr. Sommers announced an immediate grant of \$1,000 to the association from the Capezio Foundation.

Managements Under AGMA Agreements

AGMA artists may perform only with Producers or Associations listed in these columns. Any violations of this ruling will result in disciplinary action by the Board of Governors.

OPERA

American Opera Company,
513 Burlingame St., Los Angeles, Calif.
American Opera Society, Inc.
50 Central Park West, N. Y. C.
Baltimore Civic Opera Co.
11 East Lexington St., Baltimore, Md.
Brevard Music Center
Spartanburg, S.C.
Brooklyn Opera Company, Inc.
1860 Broadway, New York City 10023
California Institute of the Arts
607 S. Parkview Ave.
Los Angeles 90059, Calif.
Canadian Opera Company
135A Avenue Road, Toronto 5,
Ontario, Canada
Central City Opera Assn.
910 16th St., Denver, Colo.
Chattanooga Opera Assn.
P.O. Box 1212, Chattanooga, Tenn.
Chautauqua Institution
Chautauqua, New York
Cincinnati Summer Opera Assn.
Vernon Manor Hotel, Cincinnati, Ohio
City Center of Music and Drama
New York City Opera
New York State Theatre
Columbus Ave. at 63 St., N.Y.C. 10023
Connecticut Opera Association
15 Lewis Street, Hartford, Conn.
Dallas Civic Opera Association
818 Reliance Life Bldg., Dallas 1, Tex.
Dayton Opera Association, Inc.
Lester Freedman, 15 E. Second Street,
Dayton, Ohio
Denver Lyric Theatre
4824 East 18th Ave., Denver 20, Colo.
Doolittle, James-Greek Theatre Assn.
2700 No. Vermont Ave., Los Angeles, Calif.
Educational Opera Company
1001 East Amherst Drive, Burbank, Calif.
Festival of Opera, Laguna Beach
275 Broadway, Laguna Beach, Calif.
Florentine Opera Co. of Milwaukee
921 South Second St., Milwaukee, Wis.
Fort Worth Opera Assn.
3505 W. Lancaster, Ft. Worth, Tex.
Friends of French Opera
140 East 28th Street, N. Y. C.
Goldovsky Opera Institute, Inc.
183 Clinton Road, Brookline 46, Mass.
Guild Opera Company
Los Angeles Philharmonic Bldg. 722
Los Angeles 13, Calif.
Hollywood Bowl Association
Music Center, 135 No. Grand Avenue
Los Angeles 90012, Calif.
Houston Grand Opera Association
3030 Louisiana, Houston 6, Texas
Inter-City Opera Fund, Inc.
47 S. A. K. Bldg., Syracuse, N. Y.

Jackson Opera Guild, Inc.
P.O. Box 808, Jackson, Miss.
Kansas City (Mo.) Lyric Theatre
210 Westport Rd., Kansas City, Mo.
Kentucky Opera Ass'n of Louisville
Gardencourt, Alta Vista Rd., Louisville, Ky.
Lake George Opera Festival
Box 471, Glens Falls, N.Y.
John Levan Associates
820 Kelso Street, Inglewood, Calif.
Lincoln Concert Attractions
205 West 57th Street, N. Y. C. 19
Los Angeles Grand Opera Assn.
3350 Wilshire Blvd., Suite 318,
Los Angeles 5, Calif.
Los Angeles Opera Company
458 S. Spring St., Los Angeles 90013, Calif.
Lyric Opera of Chicago
20 North Wacker Drive, Chicago, Ill.
Lyric Opera of Los Angeles
3670 Ventura Canyon Avenue
Sherman Oaks, Calif.
Metropolitan Opera Assn.
Lincoln Center Plaza, N.Y.C. 10023
Metropolitan Opera National Company
Lincoln Center Plaza, N.Y.C. 10023
Mobile Opera Guild
6 Spring Bank Road, Mobile, Ala.
Monmouth Opera Festival
11 Roseld Ave., Deal, N. J.
New Orleans Opera House Assn.
420 St. Charles Ave., New Orleans 12, La.
New York Opera Festival, Inc.
1860 Broadway, N. Y. C.
North Shore Friends of Opera, Inc.
84 Prospect Ave., Douglaston 63, N. Y.
Opera Group, Inc.
172 Newbury St., Boston 16, Mass.
Opera Guild of Greater Miami
330 Biscayne Blvd., Miami 32, Fla.
Opera Players
Farm Street, Dover, Mass.
Opera Repertory Group
4227 Peachtree Circle E., Jacksonville, Fla.
Opera Society of Washington, Inc.
1028 Connecticut Ave., N.W. Suite 507,
Washington, D.C.
Orange County Performing Arts Foundation
Melodyland Theatre, 10 Freedman Way,
Anaheim, Calif.
Pacific Coast Opera Company
1213 No. Highland Ave., Hollywood, Calif.
Pacific West Coast Opera Company
2125 Mayview Avenue
Los Angeles 90027, Calif.
Philadelphia Grand Opera Co.
1422 Chestnut St., Philadelphia, Pa.
Philadelphia Lyric Opera Co.
1704 Walnut St., Philadelphia, Pa.
Phoenix Symphony Association
1515 E. Osborn Road, Phoenix, Arizona
Pittsburgh Opera, Inc.
1522 Farmers Bank Bldg., 5th Ave. at
Wood Street, Pittsburgh 22, Pa.
Repertory Opera Theatre of New Orleans
420 St. Charles Ave., New Orleans, 12, La.
Riverside Opera Association
3940 Chapman Place, Riverside, Calif.
San Diego Opera Company
530 Broadway, San Diego 1, Calif.
San Carlo Opera of Florida, Inc.
2201 Central Avenue, Tampa, Fla.
San Francisco Opera Association
War Memorial Opera House,
San Francisco, Calif.

Managements Under AGMA Agreements

Santa Fe Opera Association
P.O. Box 1654, Santa Fe, New Mexico
141 East 63 St., New York City

Seattle Opera Association
1505 Norton Bldg., Seattle, Wash.

Shreveport Civic Opera Association
P.O. Box 31, Shreveport, La.

Sombrero Playhouse
4747 North Seventh St., Phoenix, Ariz.

St. Louis Festival Society, Inc.
6383 Clayton Rd., St. Louis 17, Mo.

St. Paul Civic Opera Assn.
305 Auditorium, St. Paul, Minn.

Spring Opera of San Francisco
War Memorial Opera House,
San Francisco, Calif.

Symphony Society of San Antonio
414 South Texas Bldg., San Antonio, Tex.

Syracuse Symphony Orchestra
Hotel Onondaga, Syracuse, N. Y.

Toledo Opera Association, Inc.
Lester Freedman, 611 Jefferson, Toledo, Ohio

Tulsa Opera, Inc.
1610 S. Boulder, Tulsa, Okla.

Turnau Opera Players
Ward Pinner, Byrdcliffe Theatre,
Woodstock, N. Y.

University of Utah Theatre
University of Utah, Salt Lake City, Utah

West Coast Opera Company
3810 Muliview Drive, Hollywood 28, Calif.

DANCE

American Ballet Theatre
1790 Broadway, New York 19, N. Y.

American Festival Ballet of Rhode Island
189 Waterman St., Providence, R.I.

Antonio and the Ballet de Madrid
Ballet of Los Angeles
James A. Doolittle, Greek Theatre
2700 No. Vermont, Los Angeles 90027,
Calif.

Ballet Spectacular, Inc.
P.O. Box 4871, Miami, Florida

Bolshoi Ballet

Chicago Ballet (Ruth Page)
Rm. 2125, Field Bldg., 135 S. LaSalle St.,
Chicago 3, Ill.

Cunningham Dance Foundation
61 West 14th St., N.Y.C.

Martha Graham Dance Company
316 East 63rd Street, N. Y. C.

Grand Ballet Classique de France

Jose Greco
224 West 49th St., New York City 19

Hampton Arts Theatre, Inc.
119 West 57th St., New York City 19

Harkness Ballet
4 East 75 Street, N. Y. C.

Robert Joffrey Ballet
434 Sixth Avenue, New York City

Los Angeles Festival of Ballet
18 W. Colorado Blvd., Pasadena, Calif.

Jose Molina Company
c/o Quijada Corporation
1729 H St. N.W., Suite 300, Washington, D. C.

Lola Montes
1529 No. Commonwealth Ave.,
Los Angeles 27, Calif.

National Ballet Company
2801 Connecticut Ave., Washington 8, D. C.

National Ballet Guild of Canada
73 Adelaide St. West, Toronto, Canada

New York City Ballet Company
New York State Theatre
Columbus Avenue at 63rd St.
New York City

Pacific Ballet Theatre
1945 Westwood Boulevard
Los Angeles 90025, Calif.

Pennsylvania Ballet Company
1924-26 Chestnut St., Philadelphia 3, Pa.

Istvan Rabovsky
61-15 97 St., Forest Hills, N. Y.

Royal Winnipeg Ballet
Winnipeg, Manitoba, Canada

San Francisco Ballet
378-18th Ave., San Francisco, Calif.

Union Civica Mexicana of Santa Barbara,
Calif.

PROFESSIONAL CHORUSES

Amor Artis, Inc.
415 Madison Ave., N. Y. C. 17

Bach Aria Group
250 West 57th St., New York City 19

Eugene Brice
400 Manhattan Ave., N. Y. C. 26

Camerata Music Society, Inc.
308 West 88th Street, N. Y. C.

Century Artists Bureau
609 Fifth Avenue, N. Y. C.

Concert Choir
101 West 31st St., New York City

Ray Coniff Singers
Rann Productions, Inc.
17100 Ventura Blvd., Encino, Calif.

Leonard DePaur
746 St. Nicholas Avenue, N. Y. C.

Feis Eireann Singers & Dancers of Ireland

Helsinki University Chorus

Los Angeles Master Chorale
404 S. Bixel St., Los Angeles 90054, Calif.

Norman Luboff Choir
Walton Music Corporation, 1841 Broadway
New York 23

Men of Song Enterprises, Inc.
c/o Edmund Karlsrud, 948 The Parkway,
Mamaroneck, New York

Mitzelfelt Chorale
865 N. Perry Street, Montebello, Calif.

New York Pro Musica
300 West End Ave., New York City 23

Schola Cantorum
c/o Dr. Hugh Ross
410 E. 57 St., New York

Robert Shaw Chorale
c/o Century Artists Bureau, 609 Fifth Ave.
New York City

Gregg Smith Singers
1949 Westwood Blvd., W. Los Angeles, Calif.

Clyde S. Turner
519 West 143rd Street, N. Y. C.

Roger Wagner Chorale
1401 Stone Canyon Road
Los Angeles 90024, Calif.

Frederic Waldman
375 Riverside Drive, New York City 25

AMATEUR CHORUSES (Covers AGMA soloists only)

Cantata Singers
74 Trinity Place, New York 6

Collegiate Chorale, Inc.
130 West 56th Street, New York 19

Dessoff Chorus
130 West 57th Street, New York City 19

Interracial Music Council
466 West 58th Street, N. Y. C.

Masterwork Chorus
11 South Street, Morristown, New Jersey

New York Chorale Society
229 East 59 Street, N. Y. C.

The Oratorio Society of New York
915 Carnegie Hall, New York 19

SYMPHONY ASSOCIATIONS

American Symphony Orchestra
Room 864, Carnegie Hall, N. Y. C.

Caramoor Festival
Katonah, N.Y.

Chicago Symphony Orchestra
Orchestra Hall
220 S. Michigan Ave., Room 700
Chicago, Ill.

Clarion Music Foundation.
123 West 43 St., N. Y. C.

Duluth Symphony Orchestra
704 Alworth Bldg., Duluth 2, Minn.

Esterhazy Orchestra
P. O. Box 47, Manhasset, New York

Festival Orchestra Society
250 W. 57 St., New York 19

Florida Symphony Orchestra
Box 782, Orlando, Florida

Honolulu Symphony Orchestra
Hotel at Alakea Streets, Honolulu, Hawaii

New Orleans Summer Pop, Inc.
545 St. Charles Avenue, New Orleans, La.

New York Philharmonic Symphony
Philharmonic Hall, Lincoln Center, N. Y. C.

Orchestral Society—Chicago
650 Orchestra Hall, Chicago 4, Ill.

San Francisco Symphony Ass'n.
War Memorial Opera House,
San Francisco, Calif.

Shreveport Symphony Society
2603 Woodlawn Avenue, Shreveport, La.

Southern California Symphony Assn.
(Los Angeles Philharmonic)
427 West Fifth St., Los Angeles 13, Calif.

Symphony Society of San Antonio
916 Maverick Bldg., San Antonio, Texas

CONCERT MANAGERMENTS

Herbert Barrett
250 West 57th St., New York City 19

Bernard and Ruben Management
242 West 76 St., N.Y.C. 10023

Colbert Artists Management
850 Seventh Avenue, Penthouse A.
New York City 19

Columbia Artists Management Inc.
(including Community Concerts)
165 West 57 Street, New York City 19

(Continued on Next Page)

Managements Under AGMA Agreements

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| Dianne Copelon
382 Central Park West, N. Y. C. | Albert Kay Associates
38 West 53 St., N. Y. C. 19 | Ann Summers Management
135 W. 56th St., N.Y.C. |
| Crawford Productions
166 West 72nd Street, N. Y. C. | Ludwig Lustig
111 West 57th St., New York City 19 | Summy-Birchard Company
Concert & Artists Division,
31 West 57th St., N.Y.C. 19 |
| Giorgio D'Andria
1005 Carnegie Hall, New York City 19 | Meyer Management Corporation
111 West 57 Street, New York City 19 | Theatrical Associates
909 North 1st St., Phoenix, Arizona |
| Elwood Emerick
501 Madison Avenue, N. Y. C. 22 | William Morris Agency
1740 Broadway, New York City 19 | Charles B. Tranum, Inc.
603 Madison Avenue, N. Y. C. |
| John B. Fisher
253 West 72nd Street, N. Y. C. 23 | Jerry Merton Agency, Inc.
9056 Santa Monica Blvd., Los Angeles, Calif. | Arn Vacchina Associates
The Westover
253 West 72nd Street, N. Y. C. 23 |
| Louise Flavel
155 West 68 St., New York City | Musical Artists (Susan Pimsleur)
119 West 57th St., New York City 19 | Vincent Attractions, Inc.
119 West 57th St., New York City 19 |
| Jule Foster Associates, Ltd.
41 Central Park West, N. Y. C. | Emmy Niclas
147 West 55th St., New York City 19 | Constance Wardle
360 West 55th St., New York City 19 |
| The Friedberg Management
111 West 57 Street, New York City 19 | Felix W. Salmaggi Associates
1860 Broadway, New York City 23 | Ruth Webb
200 West 57 St., N.Y.C. 10019 |
| Robert Gardner Management
119 W. 57 St., N. Y. C. | James Sardos Management Corp.
180 West End Ave., New York City | Henry William Wiese
1674 Broadway, N. Y. C. |
| General Artists Corporation
640 Fifth Avenue, New York City 19 | Jim Scovotti Associates
200 W. 57 St., New York 19 | Ronald Wilford Associates, Inc.
165 West 57 Street, New York City 19 |
| Robert M. Gewald
Suite 1530, 2 W. 59 St., N. Y. C. | Eric Semon Associates
31 West 57 Street, New York 19, N. Y. | Carl Yost
344 West 72nd St., New York City 23 |
| Siegfried Hearst
344 West 72nd St., New York City 23 | Mildred Shagal, Inc.
119 West 57 Street, New York City | Alfred Zega
200 West 57 St., N.Y.C. 10019 |
| Hans J. Hofmann
200 West 58th Street, N. Y. C. | Seymour Sokoloff
545 St. Charles Ave., New Orleans 12, La. | |
| Hurok Attractions, Inc.
730 Fifth Ave., New York City 19 | William L. Stein, Inc.
113 West 57th St., New York City 19 | |
| Judson, O'Neill, Beall & Steinway, Inc. ,
119 W. 57 St., N. Y. 19 | Greta Strok
25 East 67th Street, N. Y. C. | |

OTHER

Ojai Festival

Theatre Authority Regulations

New members of AGMA are being given the new wallet-sized folder issued by Theatre Authority, called "Performers' Guide for Benefit Appearances." Other members may pick up this handy little reference folder at AGMA's National office.

All performing arts unions are members of Theatre Authority, which was set up by the industry to prevent exploitation of all performers. TA functions to determine the terms and conditions under which performers

are permitted to appear at benefits, telethons and similar events. TA receives contributions for certain cleared benefits which are made available to its participating members for the aid of needy performers.

Appearances at uncleared benefits are reported to AGMA by TA as a violation of the rules under which members are subject to possible disciplinary action.

When asked to appear at a benefit or similar event, ask whether the event has been

cleared by TA. If not, refer the party who wants your services to the TA. For all matters West of Omaha, Nebraska, contact Meredith Snapp, Executive Secretary, Theatre Authority, 6253 Hollywood Boulevard, Hollywood, California. For all matters East of Omaha, contact Beverly Roberts, Executive Secretary, 545 Fifth Avenue, New York City. Remember that all benefits, telethons, etc. must be cleared even when you are paid a fee.

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